



The International Journal on Music & Dance

# Gunagrahi

गुणग्राही

LONG LIVE MATHOORJI



**Greetings on the occasion of  
AMRITHA MAHOTSAVA**

**The Cherishable moments with the outgoing  
GOVERNOR V.S.RAMADEVI**



The Governor appreciating  
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"GUNAGRAHI'S" Principal Patrons Dr.A.H.Rama Rao &  
his wife Sudha Rao being felicitated by the Governor



S.K. Lakshminarayana (Babu)

## GUNAGRAHI INDIA

The Cultural People

A look at the cultural scene in India. An-Ustad or Pandit gives a concert and the hall is half empty. The programme is a wash out! A large number goes to a well-advertised show.

Talented artistes find no avenue to the top. Favoritism, mismanagement and red tape often stifle or shroud brilliance. Artistes piled with paper work, cultural shows earn a din reputation. There is a talk of difficulties in getting grants, an insecure feeling amongst artistes, vexing paper work even to get meagre pensions, for, artistes' ignorance and bad public relations are evident, talented artistes are not promoted at the right place at the right time.

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*With best wishes:*

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Greetings

## Mathoor Krishnamurthy

*A mesmerising personality*

*—Dr.M.Surya Prasad—*

It can not be believed that the most popular Gamaka vidwan Mathoor Krishnamurthy has completed 75 years. He is a scholar par excellence, erudite speaker, prolific writer, utopian organiser, staunch Gandhian, highly communicative artiste, humility personified, humane to the core and what all not! He has a mesmerising personality. He has endeared himself to the common man and the cognoscenti as well with his remarkable traits. His contribution to the field of Indian culture, tradition and arts is immense and varied. He is well versed more than half a dozen languages. **Mathoorji has been a driving force in the publication of GUNAGRAHI.**

A Kannadiga Mathoorji doing wonders in the form of establishing the branch of the Bharatiya Vidya Bhavana in an alien country like England (London) is not only a history but also a singular accomplishment indeed.

Mathoor Krishnamurti and his long time companion Hosahalli Keshava Murthy had completed 1,000 episodes of the rendering of 'Kumara Vyasa Bharatha' on Udaya TV, in the early morning slot. Recitation of the 'Kumara Vyasa Bharatha' (Karnata Bharatha Kathamanjari) in the gamaka style has been in vogue in Karnataka for centuries now. Though its author Gadugina Naranappa, popularly known as Kumara Vyasa, claims that his work is easy to understand, it is not always so.

"Every time I read, the epic opens up new dimensions and offers new meanings. It is similar to an ocean that has precious stones embedded in it," declares Mathoor Krishnamurti. At a time when no satellite channel dares to conceive programmes that are not suited to the populist taste, Udaya TV decided to have the rendition of 'Kumara Vyasa Bharatha' in the traditional gamaka style. The programme's popularity has drawn the appreciation of people from all over the world.

A couple of months ago in a function held at the Bangalore Bhavana to felicitate Mathoorji and Keshavamurthy on completion of 1000 episodes the former Prime Minister Deve Gowda honoured the two scholars. While applauding the greatness of Mathoorji he said that for someone like him, who was not a regular television viewer, the programme had made such an impact, that he had grown to become a regular viewer of the programme. He further said 'Kumara Vyasa' was crucial to Kannada literature and the contribution of such programmes to the cause of Kannada was immense.

Mathoorji said that it was the initiative of Sai Prasad, a senior officer of HMT, and N. Ramanuja, the chairman of Karnataka Bhavana, that led him to record the entire Kumara Vyasa Bharatha. He took about three years (between 1996 and 1999) to complete the script and recitation of the epic, which ran into 200 audio-cassettes.

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### From the Editor General

#### Adhering to time in concerts

Now a days it has been almost a practice that most often music and dance recitals commence at times certainly later than the scheduled commencement time. Why are the artistes taking the rasikas for a ride? Is it not the responsibility of the performers to ensure that they are all set to start (after getting the instruments tuned) exactly at the scheduled commencement time without any delay? Though there have been senior vidwans known for their delayed starts, the current generation is very keen to follow their footsteps in this aspect. Is it a healthy trend in the field?

It is also to be said that it is not just the artistes' lapse. The organizers and audiences also share the blame. We hardly see a good number of listeners make it on time for the concert. It is high time that we impose some discipline on ourselves.

The musicians should arrive on time and be ready to start at the scheduled time. The audience must be instructed to be seated ten minutes before the program starts. The doors should close 5 minutes before the start of the concert. It must be made sure that the concerts start and end in time. No refunds for the latecomers. These are the people who take things casually. No need to worry if they do not come back. Prior information and instructions would certainly not antagonize the clientele. When the audience is hundred percent sure that the concerts start in time then most of them would come on time. No body should be allowed to enter or leave the auditorium in between an item, this has to be followed strictly. Thus the audiences get used to a particular sabha/ organisation which starts its concerts on time. If the organisation starts late on a number of occasions then the audience too start turning up late to concerts.

At the same time, the artistes have an additional responsibility cast upon them in fulfilling their professional commitment of performing on a particular day to the fullest extent possible respecting the precious time of the people who are present. They should have the courage and satisfaction to face even the empty auditorium.

—Karnataka Kala Sri Dr. M. Surya Prasad.

# Music Therapy

By 'Garland' N. Rajagopalan, IAS (Rtd).

**“Vande Dhanvantarim tam nikhila gadavana praudadhaavaagnikeelam “**

*[I offer my obeisance to Dhanvantari, the God of Medicine, who annihilates disease and suffering like raging forest fires consuming the whole forest.]*

The population of Bharath is not only explosively large but witnesses an unhealthy increase every minute of the day. Slums proliferate everywhere. Exodus from rural parts continue unabated since they afford little means of livelihood and these, in turn tend to swell crowding and insanitation. There is no sign of these being arrested and it is impossible too in the context of the prevailing political conditions. Natural resources are fast disappearing. Climatic conditions are radically erratic. Either it is total drought or lightning floods. Pollution and disease admirably keep alarming pace with these. Cost of maintaining health and sanitary services is prohibitive and the efficiency of such services leaves much to be desired. Medical attention in most parts of the country is woefully inadequate and cost of medicines is such that medication is beyond the reach and resources of the bulk of the population. Over-crowding and tension stare one and all. The general condition is thus pathetic viewed from national or local point of view. There is reasonable cause for despair.

Fortunately there is a ray of hope in combating physical or mental pain, disease and suffering. It is not costly either and is within the reach and resources of the common man. Only deterrent is prevailing ignorance and neglect of the potential of the readily resource. Quite strangely this resource has not been tapped and its potential remains an international infant. It is music therapy. So far as Bharath is concerned, conditions to take to music therapy to meet ailments of body, mind and soul are very much favourable. Music is second nature to the Indian. Music governs his religious and social life from birth to death. If Bharath is rich, it is only in the twin fields of spiritual and artistic attainments. Whether it is classical, neo classical, folk or light music, or whether it is bhajan, concert, drama or katha kalakeshepa, music is available in copious measure anywhere, anytime. The bulk of the population has a native, innate liking for music. Whether it is the remote village or the metropolitan city, musicians of sorts are positively present. The therapy is inexpensive. The needed music can be learnt by members of the household, kith and kin. That music not only enjoys the potential for curing pain and ailments but it has ancillary benefits like recreation, entertainment, etc.

Quite strangely though the resource is available and the possibilities are well known for long, it has not been availed of. The research in the direction has been sporadic and resorted to in fits and starts both in India and abroad. Fortunately Sri Ganapathi Sacchidananda Swamiji of Sri Guru Datta Peetha, Mysore has been doing laudable work in

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Dr.A.H.Rama Rao &amp; Sudha Rao page

## REVIEWS

**Hard work pays:**

Pratibha Ramaswamy's hard homework came to the fore in her Bharatanatya recital held at ADA Rangamandira. Her Guru Prof. M.R.Krishnamurthy of the Kalakshetra fame and the dancer Pratibha deserve to be complemented for the demanding selection of items. The abhinaya-oriented compositions called for an extraordinary caliber and conviction of the dancer. Pratibha seemed to have them in abundance. Her presentations also provided a delightful glimpse into the choreographic excellence of the legendary Rukmanidevi Arundale.

The opening alarippu was marked by graceful nritta. Pratibha straight away embarked upon a pada varna 'Swami nee manamirangi' by Papanasham Shivan in Sriranjini raga. The virahothkhanthita nayika confides to her sakhi about her love towards Lord Muruga. Notwithstanding a couple of misses in laya, there was sparkle in her nritta and anga shuddhi. She did well in the constant manipulation of body weight, so that the shifting emphasis on syllables created a variety of rhythmic cadences and metres.

Another trait of a virahothkhanthita nayika was given an intimate exposition on the basis of a Kshetragna pada 'Manchi

dinamu'. In this pada, Radha tells her sakhi to ask Krishna to come to her. She awaits his coming. Pratibha reached the acme her talent in delineating the line 'Maharajaga rammanave' telling Krishna to come to her without any hesitation or obstruction. The dancer was brilliantly supported by Aranya (nattuvanga), Hariprasad (vocal), Sarvotham (flute), Madhusudan (violin) and Srinivasan (mridanga).

**Dignity of delineation:**

Vocalist O.S.Thyagarajan's fidelity to the classical musical tradition enabled us to gaze into melodic bliss and beauty of the highest order. His recital was held under the monthly concert series of the BTM Cultural Academy at Sri Ramana Maharishi Academy for the blind, J.P.Nagar. The Academy has been arranging music programmes for the last 11 years.

The staunch purity of his raga and technique as also the depth and dignity of delineation were amply borne out as soon as he ushered in the varna. With ready and steady repartees from his accompanists Lalgudi Rajalakshmi (violin), M.T. Rajakesari (mridanga) and M.A. Krishna murthy (ghata) enriching the renditions, Thyagarajan found it easy in actualising his musical ideas. Thus Kalyani (Birana varalichchi), Suruti (for a rare Muthuswamy Dikthitar-kriti 'Sri Venktagireesham') and Harikambhoji ('Enta nirdaya') ragas glowed forth with his seasoned artistry.

Thyagarajan's musicianship was

reflected in his raga phrasings in the delineation of Sriranjini raga. 'Sogasuga mridanga talamu' was endearing. He pleasingly surprised this rasika by singing a comprehensive, scholarly, short and sweet 13-minute raga, tana and pallavi in Keeravani raga. He could capulate all his artistry and skill in it.

### **Communicative bhajans:**

The Mystic-saint-poet Kabirdas is a trendsetter in terms of his ideas, thoughts and their presentations. He has carved a special niche in Hindi literature. Born to a Brahmin mother he was brought up by a Muslim couple called Neelam and Neeru. He had accepted Sant Ramanand as his Guru. Kabir did everything in harmonising the Hindu-Muslim unity. He spared none in highlighting the misdeeds and misconceptions of both the Hindus and the Muslims. His two-line compositions called 'Dohas' and bhajans are popular even today. Sant Kabirdas was remembered at Bharatiya Vidya Bhavana with a lecture and rendition of bhajans by young Hindusthani vocalist Mowna Ramachandra. The programme was arranged in connection with the celebration of his birthday on Jyestha shuddha poornima. Usefully accompanied by Sripad Katti (harmonium) and Rajendra Nakod (tabla) Mowna sang with feeling and correct enunciation of the text of the bhajans. Her melodious voice was shapely and communicative. 'Bhajo re bhaiya Rama Govinda Hare', 'Chaadar ho gayi bahuth purani' and 'Beeth gaye din bhajana bina' were heart touching. She beautified the last piece with tans and

sargams at 'Kahath Kabir'. The harmonium player Sripad Katti also sang a bhajan 'Guru anchal' impressively. It was an enjoyable evening indeed.

### **Kunnakkudi regales:**

The huge congregation of rasikas of music and the visually impaired inmates of the Ramana Maharishi Academy for Blind at the Academy's 'Sudha Ramana' auditorium had come to pay a well-deserved tribute to the violin wizard Kunnakkudi Vaidyanathan. The ace violinist did not disappoint the audience. His violin solo recital was organised by Sri Rama Sudha Charitable Trust as part of its monthly concerts. Dr.A.H.Rama Rao the renowned philanthropist has been doing a great service by getting the handicapped children an opportunity to listen to the great musicians. The enthusiasm of those less fortunate children was to be seen to be believed.

I found his musical mind as agile and productive as ever and his hands fingers nearly carrying out his dictate. His heart and hand seemed to be compatible with each other. One could acknowledge his singular mastery over his medium and mode. He made his violin speak too. Maintaining the classical purity of the ragas that he rendered he made them beautiful with his brilliant technique. The opening Thyagaraja's krithi in praise of Lord Ganapathi 'Sri Ganapthini' in Sowrashttra raga vouched for his in-form manodharma. His magical fingers, meticulous bowing and



mastery over rhythm created a spell and the cascade of Karnatak music charmed the packed audience. His rendition of the greatly favoured 'Brocheva' (Khamach) and a demanding Darbar ('Yochana') exuded timelessness. Abheri for 'Nagumomu' was excellent. The Sahitya and Swara shuddhi drew the special attention. A Meera bhajan in Sindhu Bhairavi was moving. As usual his voicing of the Vedic hymns in his violin was marked by clarity and elegance. His accompanists Ganapathi (mridanga), Kalyanaraman (ghata), Dakshinamurthy (khanjira), Srinivasulu (tabla) and Rajaram (morsing) followed him like the shadow.

#### **Creditable:**

Vidya Narayanan, a disciple of talented dancer Ranjani Ganeshan Ramesh gave a creditable account of herself in her dance recital held at Yavanika. I could attend the post-varna session and I was immensely satisfied with her rendition of a Pada (Kambhoji), Shivastapadi (Amritavarshini) and a select few Bharatiyar verses set to ragamalika. In the Shivastapadi she could etch the varied attributes of Lord Shiva in a vivid manner. Vidya evoked Vatsalya rasa on the basis of a few Bharatiyar verses ('Chinnanajiri kili'). The dancer beautifully etched the feelings of a mother towards her child. In the concluding Sindhu Bhairavi tillana her nritya was notable. Vidya would do well in maintaining a steady arai mandali. She was appropriately supported by her Guru Ranjani Ganeshan Ramesh (nattuvanga, at time she also sang), Srishuka (vocal), Sridhar (violin), Shankar Raman (veena), Sarvotham (flute), Prasanna Kumar (morsing and khanjira) and Rajesh Srinivasan (mridanga).

#### **Nothing Special:**

The Bangalore Centre of 'Shruti Laya Kendra Trust' of veteran and expert mridangist Karaikkudi R. Mani was launched at Bangalore Gayana Samaja. The centre would be led by vibrant mridangist and Mani's disciple M.T.Rajakesari. The packed hall was treated to a vivacious laya vinyasa or tani avaratana by Mani and Tiruvalaputtur Kalai Murthy on mridanga and tavil respectively. The cascade of the laya was captivating.

Karaikkudi R. Mani impressed the rasikas with his melodious and meticulous singing of a raga, tana and pallavi in Bahudari raga. The ragalapana and tana covered every aspect of the raga. Then he sang the pallavi line 'Velai Phanirate' set to adi tala. It was negotiated with all the gati, kaala and other bedhas. The anuloma-viloma was also excellent. After this he led the scholarly tani avartana. The manner in which both Mani and Kalaimurthy recited the jathis in between their play was exhilarating.

This was followed by a Bharatanatya recital by Rajashree Sainath. But there was nothing special to write home about her performance. Mani claimed that it was a novelty to have the nattuvanar reciting the jathis. But it is noteworthy that such a practice is already prevailing in the dance arena. Generally, the person who wields the cymbals would recite the jathis along with it.

Secondly, the mridanga-jathis were studded on to the Charukeshi varna (khanda tripata tala). There was nothing new either in the tala adapted or the theme as such. It should be noted that in Bharatanatya we have exclusive dance-jathis which fit well into the varied aduvu structures. They are aplenty and create a singular beauty. The contrasting Krishna Leelas were strung together for the theme. The above mentioned aspects are already tried here in Bangalore. Young mridangists cum Bharatanatya dancers have tried this and perhaps dropped the idea because of its unimpressive response. However, the technical elegance of those jathis created by Mani had their own effulgence. Ranjani Seshadri (nattuvanga), Murali Parthasarathy (vocal), Kalairasan (violin), Keshavan (mridanga) and Thyagarajan (flute) were the dynamic accompanists.

#### **Vidya Shimpladka delights:**

The Navarasa Tanda, a group of young and talented dancers led by Vidya Shimpladka delighted the lovers of dance with their performance of 'Satpatha', based on Kannada's ace poet Kuvempu's 'Ramayana Darshanam'. The dance-drama was presented under the banner of EFCEP at Yavanika.

The various episodes of Ramayana as explained by Kuvempu were portrayed by the dancers in a well-knit group performance. Vidya led the show enacting different roles. Her expertise in Bharatanatya, Kathakkali/ Yakshagana and martial arts came to the fore in her disposition. Sometimes, different

characters were shown with symbolic gestures and costumes.

The dance-drama was benefited by useful support lent by the members of musical ensemble comprising Rajsrinath charan (vocal), Sumana Ranjalkar (nattuvanga), Janardhana (mridanga) and others. Carnatic and Hindusthani ragas were adapted aptly. But singing of Hindusthani ragas seemed to be unnatural. The others dancers who participated in the dance drama were Rajashree Srinath Shenai, Vijay Manjeshwar, Kanakalatha, Aparna Naik, Sugandha, Anupama, Shyamala and Krishnaveni.

#### **Venu Utsava:**

'Venu Utsava' a three day festival of flute recitals was held under the joint aegis of Vamshi Academy of Music Trust led by unusual father-son-flautists B.K. Anantharam and Amith A. Nadig and MES Kalavedi at the new conference hall of MES college, Malleswaram was unique and purposeful. The festival called 'Parampara' featured three generation flute players in veteran Dr.N.Ramani, middle-aged S.A.Sashidhar and budding Amith A.Nadig on each day.

Flautist Sashidhar wove the very velvet of a tone from his flute that provided a measure of his inborn instinct as well as his unremitting perseverance. He started his recital with the majestic Kambhoji atatala varna followed by a Purandaradasa pada 'Vandipudaadiyali'. He regaled the audience with his delineation of

Kumudakriya. This is derivative of 51<sup>st</sup> Mela kartha raga Kamavardhini. Pa and ni are omitted in aroha and pa is not used in avaroha. The audhava-shadhava raga was unfolded beautifully for a classic Dikshitar krithi 'Ardhanareeshwaram aradhayami'. Nalinakanthi and 'Manavi alanginchara' was endearing. Initiating an expressive Sriranjini, he thought of the popular 'Marubalka' and interspersed it with scholarly swaras. The trishra, melkaala and well-knit teermanas decked the delineation.

Sashidhar was in his top form when dealing with the two-raga pallavi-suite in Kalyani and Keeravani ragas set to trishra triputa tala. He sang the pallavi line and made it easily understandable. 'Karunimpave Kalyani Karunamayi Keeravani' was manipulated traditionally with kaala and gati bedhas. The artiste's hold over laya was remarkable. He rounded off the pallavi with a two-raga kalpanaswaras comprising Ranjini and Shivananjini ragas. T.T.Srinivasan's violin support was excellent. H.S.Sudheendra and Srishyla on mridanga and ghata imparted a lively support.

#### **Creative impulse:**

The festival concluded with an enchanting flute recital by Amith A.Nadig. The felicity and effortless ease with which his playing fingers on the wind instrument and the magic wand of his tuttukkaaras obeyed the dictate of the create impulse within him. He kept the caution and rules of the game in tact and kept the audience in good cheer with his masterly play. He began with the Bhairavi

atatala varna. The charana and ettukadais were rendered in two speeds. Amith presented his Guru Dr.Ramani's favourite krithi 'Siddhi Vinayakam' by Krishnaiyer in Hamsadhwani raga. 'Saraseeruhassana priye' in Nata kept up the lively tempo of the recital. The two major exercises of the concert came in the form of a detailed Poorvi Kalyani (for 'Jnanamosagarada') and an expansive Todi ('Sri Krishnam bhaja manasa'). Amith hit every note in the eye. Wherever he halted his hand, the arrested note radiated light. Thus the two ragas left an indelible mark in the minds of the lovers of music. His laya mastery was remarkable serving a sumptuous food for laya vaadyakaaras A.V.Anand (mridanga), L.Bheemachar (morsing) and Sukanya Ramgopal (ghata). These maestros of laya enriched the recital with their inspiring support. B.Raghuram's violin support was apt. Earlier, veteran flautist V.Deshikachar of Mysore was honoured with the title of 'Vamshi Gaana Nidhi'.

#### **Well-coordinated expositions:**

Children in the age group of 8-13 won the hearts of the packed rasikas at the Jaganmohana Palace auditorium when they performed under the banner of their school Vasundhara Performing Arts Centre. These children are trained in Bharatanatya by a noted dancer-Guru Dr.Vasundhara Doraswamy of Mysore. In an interesting programme titled 'Chiguru Sanje' held recently they demonstrated lot of enthusiasm and full concentration. The

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Subsequently, Udaya TV undertook to telecast the programme. While Hosahalli Keshava Murthy renders the Bharata in the gamaka style, Mathoor Krishnamurti unfolds the meaning of the lines sung by him. Commenting on Keshavamurthy, Mathoor Krishnamurti says: A gamaki needs to have a thorough knowledge of Karnatak music. Nevertheless, a traditional Karnatak musician cannot do for two reasons. Singing in the gamaka style does not fit into the scheme of tala and the gamaki must be completely familiar with the text. Otherwise, it will be a lifeless rendition. Considering all these aspects, I don't think I can find an equal to him rendering the Mahabharatha."

'Kumara Vyasa Bharatha' is both popular and profound. This epic poem, which has about 8,000 verses, is structured into the Bhamini shatpadi metre. The first ten parvas of the Mahabharatha are covered by this colossal poem. Scholars say that the epic rings with sublimity, grandeur and elegant idiomatic expressions. His use of metaphor, what Indian poetics identifies as Roopalankara, is said to be unparalleled. Mathoor feels that the rustic, yet superhuman dimensions of the mighty characters in this epic are unmatched in the whole of Kannada literature.

The dramatic depiction and the clash of values with its spiritual, undercurrent makes for the eternal fragrance of the poem, he stresses. The greatness of the epic lies in the fact that nobody is depicted as essentially "good" or "evil".

However, the duo feels that though the pravachana has an estimated viewership of 35 lakh in India and abroad, the difficulty is in that there is no rapport with the audience. But when the pravachana is delivered the duo forget their individualselves and become one with the characters. "The two of us operate on the same wave length and are like a vocalist and his accompanying artiste," says Mathoor Krishnamurti.

With such a stupendous response, one can be sure that the 'Kumara Vyasa Bharatha', perhaps the most important classics of the Kannada literary tradition written way back in the 15th century, has indeed stood the test of time.

Mathoorji is of the opinion that hard work and sincerity of purpose are the key factors that guide us to success. Treating fellow human beings on par with oneself is another important point to be borne in mind. Jealousy and hatred are the two enemies of the humanity as a whole. One should aim at big things which go a long way in the upliftment of the human beings. He attributes all his success to the greatness of God and his Gurus. He wants the younger generation to take the lead in preserving our hoary tradition. He was overwhelmed by the response at the function arranged to felicitate him. "But at this moment, I remember Mahatma's words, who is my guiding spirit. Any compliments, kudos and appreciation, one should accept it as a warning from the public," said Mathoor Krishnamurti summing up his feelings.

**Continued from Page 6**

the field. Strange it may appear, the Swamiji had no regular training in music but he could handle many musical instruments and normally uses an electronic Roland synthesizer. He has been touring round the world spreading the path of music therapy. Says he:

'I use devotional music as a means of spiritual energy transmission. Some Higher Force takes care of my project once I decide to heal through music. There is pure energy in melody with pure note [swara suddhi]. Spiritual power and brilliance help me. I composed thousands of kirtans in many languages. Indian music is soulful. Ragas originate from Nature. I do not claim, 'I heal. Lord heals. I am only His instrument' [Source: 'Another Garland'].

It is gratifying to note that *Gunagrahi [June 2002]* has reported on his concert which brings in the triple aspects of dhyana, yoga and chikitsa. He had the advantage of reputed accompanists at the concert. It is reported that 'the main item of the concert was the 21st melakarta raga Keeravani, described by Swamiji as shanti raga belonging to akaasha tatva, having the tonic power of healing heart and waist aches besides gastric problems.

Prof. B. Ramamurthi, a distinguished Neuro Surgeon, has observed in an article included in the book 'A Garland' [1990]: -

'It has long been recognized that music has beneficial effects on living beings inducing in them a state of peace and tranquility and often emotional ecstasy. This ancient knowledge has now been scientifically proved both in plants and animals. Plants have been proved to grow better under the influence of music and cows to yield more milk. Music pleasant to ears influences the central nervous system and the brain and induces a beneficial state of equilibrium inducing a like tranquility in organs and systems.

'When one listens to music that is familiar and pleasing, slowly he finds he has excluded all other thoughts and impulses and in this laya yoga the energies of the brain are concentrated and one-pointed and there ensues a sense of calm and bliss. When there is pleasing and soothing background music, the sub conscious mind gets interested in music while the upper mind continues to do the job on hand. The job then is better done in a sense of peace sans fatigue and boredom.'

'Gentle and soothing music can be employed in stress situations in hospital wards, waiting rooms, operating rooms, etc. Our subconscious mind can be subjected to the gentle influence of music, thus leading to a tranquil and coordinated function of the brain and the nervous system. Gentle music played to a resting subject increases the ALPHA content of the electroencephalogram [brain waves] which indicates increasing tranquility of the brain.

When Bharath Ratna Dr. M.S. Subbulakshmi visited a Home for Senior Citizens and sang for them, the whole body of hapless inmates was thrilled. It was a blissful experience in their harsh lives. There was an injected air of youthful enthusiasm among the inmates [all in the fading years of lives] and the surging therapeutic effect was remarkable and visible indeed! Surely many a robust hearted musician or apprentice, either individually or jointly, will be desirous of following the example in their respective places drawing the satisfaction and blessings of patients and senior citizens. This is music therapy indeed.



**E. Seshadri Page**

Pandit Shashank Katti of Mumbai, a renowned sitarist, inspired by Dr. Pradeep Taraneekar, an environmental geo-scientist and under the medical guidance of Dr. Himalaya Pant Vaidya, (M.D.), has been presenting Sur Sanjivini. He conducts regular workshops of an hour duration to cure patients with music therapy by establishing the inter se relation between ragas and disease treatment. In short, he is evolving or perfecting Gandharva Therapy. The Pandit through live sitar performance gives sample treatment of some diseases. The cassette on raga treatment is given to the participant and

a feed back is taken by him after a month. The medical impact is observed by Dr. Pant Vaidya. Spondylites, joint and muscular pains, arthritis, mental depression, hypertension, diabetes, etc, are treated. Patients are reportedly very happy at the results achieved and cure secured.

To start with, music therapy is not to the exclusion of other therapy. It shall be an active aid, a salutary ancillary supplement. Incidentally, Sri Shanmukhananda Fine Arts and Sangeetha Sabha, Mumbai proposes to hold a two-day symposium on the theme shortly. Karnataka, with its hoary musical heritage and modern facilities, environment and scope, has the potential to bring together the Trinity of Music therapy, viz., the medical man, the musician and the patient together and carry out intensive experiments. The results will be a boon to the vast majority of people in the far-flung corners of the world.

### Continued from Page 11

Bharatanatya items were neatly presented with the children themselves giving introductions to each of the item rendered. It was essentially a group presentation. In general, I found clean lines and a good sense of laya in the dancers.

Thanks to Vasundhara and T.R. Harish, three veteran artists—Pattabhi Jois, Ramachandra and Nagarathna—were honoured on the occasion just to inculcate the feeling of respect towards the elders in the minds of the children. Pushpanjali (Nata), Brahma, Vishnu and Rudra stuti were done with ease. The swarajathi

(Kannada) brought out the nritta potentials of the participants. Muthaiah Bhagavata's Khamach daru 'Maathe Malayadhwaja' was given an artistic airing. The tale of Goddess Chamundeshwari killing Mahishaasura was depicted without any hitch. The children changed their roles quickly, froze into interesting poses and dealt with the nritta with a practiced perfection. A pada by Sripadarajaru 'Popu hogona baare' suited the moods of the toddlers of dance. Guru Vasundhara Doraswamy's nattuvanga supplied the necessary inspiration for the dancers to give out their best. Guru prasad's vocal refrain was entralling.

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ವಾರ್ತಾ ಇಲಾಖೆ

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